

# THE RCM MAGAZINE



VOL 8 CHRISTMAS  
No 1 TERM 1911



# CONTENTS

	PAGE
EDITORIAL .....	3
DIRECTOR'S ADDRESS—Sept. 25th, 1911 .....	4
MR W. S. ROCKSTRO—BY DR H. WALFORD DAVIES —WITH PORTRAIT .....	11
THE R.C.M. UNION .....	14
REMINISCENCES OF LEIPZIG—BY SIR C. V. STANFORD .....	16
COLLEGE CONCERTS .....	20
THE OPERA .....	22
IN THE MARYLEBONE ROAD .....	23
THE ROYAL COLLEGIAN ABROAD .....	26
THE DIRECTOR'S PRIZE ESSAYS—	
I. IN BELGIUM—BY EUGENE GOOSSENS ..	31
II. MY SUMMER HOLIDAY IN CAMP—BY BENSON HODGSON .....	34
THE TERM'S AWARDS .....	35
REVIEW OF DR. BUCK'S BOOK ON HARMONY ..	36
DATES OF TERMS, 1912 .....	36

# THE R.C.M. MAGAZINE

*A Journal for PAST &  
PRESENT STUDENTS and  
FRIENDS of THE ROYAL COLLEGE  
OF MUSIC, and Official Organ  
of THE R·C·M· UNION..*

*'The Letter killeth, but the Spirit giveth Life.'*





## Editorial

*"Time doth transfix the flourish set on youth,  
And delves the parallels on beauty's brow."*—SHAKESPEARE

The first number of Volume 8 gives the readers so many things to think about that the Editor holds himself excused from adding to their number. Sir Charles Stanford tells us how Englishmen studied their music abroad before the Royal College existed, and his delightful paper suggests the pertinent question: Can we show that this country produces better musicians than it did before it had the advantage of the great Institution to which we are so proud to belong? All who read the Magazine are striving, or should be striving to make the answer an affirmative, but they know better than anyone else how hard a thing that is to achieve. Perhaps it will suffice if we can show in the future that the College has produced a greater number of men and women as good as those whose education preceded its formation.

Dr Walford Davies gives us a view of the inspiring influence which Mr W. S. Rockstro exerted in the younger days of the College, and his most interesting paper recalls another high standard which present students, and—it may be said with all respect—present professors, have to maintain and surpass, if they can. A distinguished member of the Royal Academy of Music gives an account of what our elder sister has lately done, and our revered Director, in last term's address, stimulates us to exercise the spirit of true rivalry and true appreciation.

Added to this, there is the tremendous encouragement which may be gained by reading in 'The Royal Collegian Abroad' with what energy our comrades are furthering the cause of music in many parts of the world. It should all combine to make us brace ourselves for new effort, and to justify the wish which at this moment we are offering to one another of a very Happy New Year, and many of them.

---

The Hon. Secretary asks Subscribers to be careful to send their names and addresses with their subscriptions, as the failure to do so has caused some confusion.

## Director's Address

(SEPTEMBER 25, 1911)

*"In the ideal University there will be academical houses—the sweet community, the eager rivalries, I hope none of the deadly hatreds of College life. But supreme above her boarding houses will always tower the ideal University."*

AUGUSTINE BIRRELL

When people have been enjoying long holidays—as you have just been doing—the things which happened just before them generally seem to be a long way off. You will possibly remember dimly that in the course of last term there was a Coronation, and also a Union Party with its thrilling Toy Symphony, and a Patron's Fund Concert, in which everything had been heard before, (which is not usually the case with our young composers' productions), and a few trifling events of the kind, in which for a time you were more or less interested. You may be conscious that it was an unusually strenuous term, and those of you who have sufficiently observant minds may be thankful that the stress of getting a lot of things safely done does not fall upon you—at the same time that you may pay the tribute of recognition to those who, for the honour of the College, have got them done without making much fuss about it.

I am hopeful that we shall not be so desperately hustled in the coming term, and that there will be more time to think and devise ways of mending some of the manifold imperfections of the College. In theory, of course, the College is perfect; but in fact, no human things can possibly be perfect, and if they were, they would be uninteresting. Devising ways and means to make things better is one of the most hopeful ways to make them interesting. So we may really be thankful that the College is not perfect yet, and that there still are things to be done; such as saving pupils from the effects of being too appropriately youthful, and professors from being driven to despair by absentees, and pianofortes from being rendered useless through half-a-dozen people wanting to practice on them at the same time.

Just at the moment I should like to get away from the College and its claims, and to think for a while of another Institution which probably enjoys similar advantages: as one of the things which appeals to me most to-day is the attainment by our amiable rival, the Royal Academy of Music, of fine and commodious new quarters. Perhaps



you may be a little surprised at my devoting attention to a place to which you do not belong ; but I think it is a good occasion to say something of its virtues. It is right and proper that you should appreciate thoroughly the loyalty and fairness which has characterised the behaviour of that Institution towards us from the first. One must admit that at the beginning of our existence, the appearance of a rival on the scene, supported conspicuously by favour in the highest quarters, could hardly be otherwise than a considerable trial to an ancient Institution which had thriven and begotten numbers of very distinguished and brilliant Musicians since coming into existence early in the nineteenth century. The College must have looked like a young and aggressive upstart ; and the claims that were made for it, and the hopes that were expressed about it, were liable to be uncomfortable and distasteful to the supporters and members of the old established house. But they never showed any ill-will or soreness against us. They maintained a perfectly dignified and sympathetic demeanour, and even, before long, condescended to combine with us in that invaluable scheme for providing people with something definite to work for, and diffusing opportunities of becoming acquainted with first-rate Music, which is now well known throughout the Empire as the Associated Board.

Ungainly as its name is, that Association deserves recognition for having something even poetic in its aims ; and one of the most admirable features of its history was the readiness of the older Institution to associate itself with the younger on equal terms. The foundation of the Board was most happy in affording personal contact between members of the two Institutions, as personal contact is such a safeguard against misunderstandings. It is when people do not know one another that they get into the way of attributing mean and unworthy motives to the actions of rivals. The essence of our relations with the Academy is friendly rivalry. The rivalry is in itself quite invaluable, because it keeps us both up to the mark. But if it had been mere rivalry, without the opportunities of personal contact, one can imagine the air being poisoned by suspicions and rumours and perverse misrepresentations, such as attend party rivalries of all sorts. As it is, the Academy Professors come to us, and our Professors go to them, and they meet constantly as personal friends, and our respective efforts to outpace one another tend only to the general advantage of Music in this country.

It would have been quite natural for them to give themselves haughty airs and to look down upon us as juvenile pretenders, and so set things going in a wrong direction. But they did not ; and the result is warm regard and mutual recognition—and the great part of the credit seems to be due to the Academy.

There can be nothing better for us than to return to them full measure of loyal appreciation. For that is a kind of loyalty that cannot do harm to anyone, but does good all round. It may even do good to consider a little what loyalty means, and how thoughtless and hazy ways of regarding it may make mischief. People are so fascinated with the idea of it that it seems a kind of sacrilege to enquire into it at all. But all things are better for being enquired into, even virtues and so-called moral principles. From the personal point of view, we take it as a matter of course that a man must be loyal to his friends and his family and the people he mixes with. But in the far back of our minds it is well to remember that being blindly loyal to a friend because he is a friend, or to one's party because it is one's party, without considering whether they are in the right or not, is a kind of egotism upside down, and means being disloyal to any enemy just because he is an enemy and does not belong to us. It is quite sure to entail wrong and injustice somewhere. The highest ideal of loyalty should be able to embrace enemies and rivals and competitors as well as friends. If a friend is manifestly in the wrong, there are better ways of being loyal than stubbornly insisting that he is not. It would be of much more service to him, as well as to the world, to make him see that he is wrong and try to put himself and everyone else right. Blindly refusing to admit that he is in the wrong is only encouraging him to go wrong again. That sort of romantic loyalty, which merely ignores the rights and wrongs of a position, is disloyalty to everyone who is in the right. It is only a romantic and fanciful way of being dishonest. Loyalty to principle is a thing which covers all sorts of relations with people and things. There is a right way of being loyal to your friends and your family and your clan, to people of like occupations and opinions with yourself, and to your College and your country, and to your rivals and competitors, and to your enemies, or people you think are your enemies, and even to the people you believe to be vicious and spiteful, and to all sorts and conditions of men ! And, on the whole, there is something even more



chivalrous and fine about loyalty to an enemy and a rival than to people who merely engage our personal interest and regard. And such loyalty means readiness to admit and welcome whatever is well and honestly done, wherever we come across it, especially in rivals and adversaries, if we have any.

It is very natural and easy to belittle the successes and abilities of rivals and competitors; and, nowadays, commercialism has so infected the atmosphere, that people seem very often to lose the sense of what is due to facts, and only observe that when someone else has got something which is in competition with something they have got themselves, they must do everything to discredit the rival product, for fear their own should get left on their hands.

Commerce seems to find it necessary to disparage everything in which men are not personally interested, and to look for every flaw in a competitor's work and make it look as big as possible: to keep other people's products out of the way by any means available, even by tariff walls, and to throw everything in which they are personally interested at the heads of the public, and make the world hideous with their aggressive advertizements. And the commercial attitude of mind must be confessed to have got into artistic circles, and introduces a new and disagreeable type of mere business loyalty which we could very well and profitably dispense with. It is not really loyalty at all, but a keen eye for business and profits. What is suitable for commercial purposes is certainly not suitable for Art. People who are engaged in Art do much better by adopting the more chivalrous attitude of looking for what is good in other people's work. In the first place, if a man has a rival, it must be more inspiring for him to have a rival worthy of his steel than one whom he despises; and Art differs from Commerce in making it quite legitimate to learn from a rival and borrow his best strokes. In fact when a man finds his best strokes and ideas annexed by some one else, it is generally considered that he ought to like it. All great masters in every branch of Art have always learnt from one another: and the progress of Art consists in the discoveries and achievements of an infinite variety of different minds, all contributing, according to their capacities, to the general good, solving problems of technique, discovering new ways of interpreting more profitably the intentions of composers, finding out

new ways to enable audiences to be interested in and understand what they hear, enhancing the methods of Art all round and making it richer. A man shuts himself off from the opportunity of learning from a rival however good he is, if he does nothing but belittle and sneer at everything he does. The generous attitude of mind is much more likely to make a man produce good work in any case. It is in itself likely to produce better results, and, in the long run, if we can afford to wait for it, it pays better. I am quite aware that the influence of commercial conditions and competition and the lack of public insight make it difficult; but if a man goes in for being in a hurry to attract the public, and foregoes for that purpose what he knows to be good and honest for what he knows is bad and dishonest, the sum total of his life's work will not afford him as much satisfaction as if he had got all the best out of himself, even at the cost of some pecuniary deficiencies and some lack of creature comforts.

But I am also aware that all this is not entirely applicable to you. It is when people get older that the temptations to be ungenerous to rivals and to adopt the injurious form of what they would complacently misdescribe as loyalty are more prevalent. Young people are rather disposed to be eagerly omnivorous, and to welcome everything that gives them new experiences and new sensations; and naturally do not have great capacities of discrimination. But they are easily led to adopt a party, and to take sides, and to think poorly of any Institution which seems in rivalry to the one they belong to. It is to be hoped that we are safe from top to bottom from having any such mere party feeling towards the Academy; and that we are loyally able to recognize and admit its fine qualities and its fine achievements. Its members, at all events, are rivals worthy of our steel, and we shall do well to keep a sharp look out and take wrinkles from them whenever they do something better than we do.

Apart from any reference to the Academy, it would be well to caution you from thinking I only recommend you to look for good in everything. That would not do at all. As the world grows older, there are more varieties of bad in it, as well as more of good, and more chance of going wrong if you do not keep your eyes open. When a thing is plainly bad, mean, common and stupid, it is a great pity that personal interest, specious advertizement, or mere whimsical fashion should induce



people to think it is good, in spite of their being able to judge that it is not. It is not so difficult as it seems, to be able to distinguish what is good from what is bad. Many of the difficulties arise from personal interests, mistaken views of loyalty—what we may call side issues. People find fault more than they praise, because it is easier and more amusing, and they often praise what is not good, because it is their interest to do so. We are bewildered by the hosts of conflicting voices, one saying a thing is good, and another saying it is rubbish. We are bewildered by the haste with which we have to make up our minds about things in this short spell of life which we have got to make the most of ; by the craft of the clever ones who have to present stale things in new aspects, and twaddle as deep thought ; even by the necessities of journalists ; who, poor things, have to provide copy of some sort, even when their heads are as empty as bladders and possibly aching. Yet the good survives. In spite of ephemeral distractions, sooner or later, men sift out the mistakes and misrepresentations, and get at the genuine things and hold on to them. How else would the finest things in our own Art survive ? The majority of people always hate any art which has any quality about it at first, but they are brought round by degrees by the firmness of the few people who have some understanding, and by the lasting qualities in the things themselves.

You most of you know through your own experiences how you can come back to some things again and again ; things which really are genuine and come from the sincerity and generosity of a man's heart. You may be attracted for a time by little artificial trifles which chime with passing inclinations. But if they are too slight, too limited, too devoid of things which appeal to more than passing inclinations, they lose their hold on you, and you forget them—even gladly. It is the same with books and poems and plays, and with everything we occupy or amuse ourselves with—even our games.

The things which have many sides to them, that can interest us in all sorts of fresh ways, that can satisfy even the instinct for change, appeal to more than mere chance moods, and keep us : and to them we return again and again, however many may be the interludes which our inevitable human vagaries interpose. If we look and think, we find it is either because we are constantly finding out new sides in the finest things, or because we can see them in all manner of different connections

and surroundings and from all sorts of points of view and in various frames of mind or feeling, without their losing their hold upon us.

Art does not differ from the ordinary circumstances of life in such respects. All through the history of all sorts of races, in all ranks and in all ages, people have ultimately been able to recognize in their fellow men the things that permanently stir them to love and admiration. Whether we go back as far as Homer, or as wide as the primitive stories of primitive people, such as the Sagas of the North, it is the same traits of humanity which stir mankind: such as generosity, courage, firmness, devotion, unworldliness, sincerity—things which are not trivial and small and petty. Everybody who has ever written plays, books, poems or stories has always gone to work with the assumption that he could make his readers or hearers love certain characters and loathe others; because, at bottom, men are all agreed upon the things which excite admiration or detestation.

Most people would like to do the things that win appreciation, but their lack of control of less honourable impulses betrays them; and when they yield more and more to those impulses, they lose the faculty of doing what in their saner moments they know it would be more honourable and profitable to do. And then, sometimes, they take up with the cynics who try to confuse things, and make themselves believe that doing low and mean things is necessary, because so many other people are reported to do them, and to get on better in consequence. People who try to persuade the world that low and mean actions are profitable, are about the most noisome and mischievous criminals that can be found; infinitely worse than the unfortunates who are hanged or sent to long periods of penal servitude for sudden explosions of passion. But the happy thing is that humanity is not more corrupted by such 'advocates of the devil.' Down below, in the innermost of them, men keep firm hold of their appreciation of really fine qualities of character and Art, such as are not merely kept for show or profit, and which thrive in a great many more people than would be readily admitted, even sometimes in the very rottenest specimens of humanity. And one of the most interesting and profitable occupations in life is to look for fine qualities wherever they may be found, in Art and Poetry, and in friends and relations, as well as in rivals and competitors—and also to find out what it feels like to grow a few of them one's self.







WILLIAM SMITH ROCKSTRO  
(1823-1895)



### Mr W. S. Rockstro.

*"I have been always of a mind that if God of his goodness should make me able to do anything for the benefit of posterity, I would show some token of affection that I have ever more borne to the studies of good learning."*—THOMAS BODLEY.

When Sir Frederick Bridge, years ago, said to some of his pupils : "Mozart taught Attwood, Attwood taught Goss, and Goss taught me," it was with an airy satisfaction that we adopted Mozart for our contrapuntal great-great grandfather. It is not clear by the way how much, of all that has been learnt from Sir Frederick, he learnt from Goss which he learnt from Attwood which he learnt from Mozart which he learnt from Heaven. Some of our Professor's most engaging sallies certainly come by a more direct route. However that may be, Mr W. S. Rockstro secured to many of us another notable grandparentage. "He enjoyed the special friendship and tuition of Mendelssohn," writes the Editor of the new 'Grove'; and, it is easy to believe that Mendelssohn's influence shone direct through him—surely his gentlest of pupils—to those of us who had the honour and great good fortune to be under his guidance at College. Sometimes, indeed, he quoted an actual precept, such as : "Mendelssohn always said, take care in orchestration that whatever you write for the oboe is interesting in itself and fit to be heard alone." At other times, with a face that literally shone with the light of the past, he described Mendelssohn's method of calling out pupil after pupil to add part after part to a black-board exercise, till it became too excitingly difficult to add any more, and even the facile master acknowledged himself baffled.

Such first-hand fragments concerning Mendelssohn's methods in 1846, at Leipzig, were naturally interesting ; but Rockstro's communications were far more than interesting. They were gently compelling ; they were contagious. As he spoke, something made it hard not to catch his enthusiasm, whether for Mendelssohn or for many equally important, but more obscure names, and one passed with him under their spell, or, more precisely, under the spell of a great magical past in which they moved. He revered the past as few men can have revered it ; and it was only less easy to assimilate his reverence, as he taught how the great masters were always right, than to be infected by his keenness. Above and through all his profound knowledge, there shone these two great qualities of Enthusiasm and Reverence

—common enough, no doubt, where great music and musicians are concerned, yet hard to find in so elevated a style and blend, so sublimated, so infectious as they were in Mr Rockstro. They were naturally enhanced by his age, for the enthusiasm of a veteran is powerful, and by their combination with his other fine characteristics. Exhaustive knowledge of sixteenth century music gives a strong right to be keen about Palestrina. Then, he not only spoke as one having authority; for never was there a more gentle, winning courtesy in teaching than his; while his disregard for himself also added to his power in ways less tangible but no less real. Though the lessons were supposed to cease at one o'clock, sometimes the Professor's ardent learned talk upon just intonation or 'mood, time and prolation,' would go on till about 1.50, when a stooping, tired, but entirely radiant figure would wander downstairs to snatch ten minutes for lunch, and begin again.

His years spent with us were far too few. He came to London in 1891, and taught at College till his death in 1895. At first he only held what were called Plain-song Classes; afterwards counterpoint classes were added. Among some records of College in those days, kept by one of his pupils, the following casual entries reflect, to some extent, the discursive and enlightening nature of the classes, and are therefore gladly quoted here:—

*Thursday, April 30th* (1891)—"College opened. Director's Speech, 1 p.m. 1st Lesson with Mr Rockstro.

"3 p.m. —Review of Exam., and talk concerning just intonation. The laws of "strict counterpoint obeyed will never lead a writer of ctpt. beyond such chords "as are in absolute tune in unequal temperament system."

*Thursday, May 21st*,—"Mr Rockstro (2nd lesson) at 2 p.m.

"Some study of Palestrina Magnificats set in all modes. \* \* \* \*

"In the *Gloria* of that in the 3rd mode we found the Composition which has "been set as 'Come Holy Ghost' Palestrina. There are some alterations, but "its character is preserved mainly in this setting.

*Thursday, May 28th*.—"Mr Rockstro (3rd lesson) at 3 p.m.

"Had prepared 1st tone (3 endings) harmonized. Harmonized in lesson an "old hymn in Dorian mode. (The B natural, when used free from tritone- "defects, is effectively characteristic of the Dorian mode and should be used)."

Other subjects treated later in the same term include 'Latin hymns,' 'just intonation,' 'modes and tempered scale.' At the beginning of the next term, occur the words 'true scale again' with a note to say how that Zarlino advocated equal temperament on the organ as early as the sixteenth century. This would probably be news to the learned on the subject to-day.



Even through such scattered notes as these it will readily be seen how wide was the range of his learning, but the charm of the lessons will not appear. It is not possible, for example, that the above quoted expression : "*we found* Come Holy Ghost, Palestrina," can conjure up to the reader, as it does to the writer who was present, the heap of old books, some two feet high, which were placed upon the table for reference and the spirit of keen comradeship in which the pupils were invited to search the riches of the past. A tacit understanding seemed set up from master to pupil which inferred some such sentiment as : let us hunt and be keen together, let us see how it all came about ; above all, let us revere together.

He did not load his lectures with personal opinion or experience, but occasionally these came out. It was he who discovered a solution of the Golden Canon (*Non nobis Domine*) which works as well as, if not better than the long accepted one, and I remember his smile (with something of Dr. Johnson's 'sportive triumph' in it, only suffused with gentleness), as he said, "and I assure you—it *was worth living for*." One other pupil's note of interest may be added here :—

Oct. 1st, (1891)—"Mr Rockstro told us of his own theory concerning roots of discords, viz., that all discords have as their root the same note as that of the chord on which they resolve. For this reason, discords consist of *secondary* harmonics, and to satisfy the ear they must pass to that primary (or, at least, more primary ?) harmonic which lies nearest to it. Sterndale Bennett wrote to many friends, including W. S. R. for the root to the opening chord of Mendelssohn's "Wedding March." Mr Rockstro sent B (also the root of this second chord). There was hardly a note in the scale, Diatonic or Chromatic, that he did not get in reply !"

In 1892, the pupil whose notes we are able to quote wrote :—

July 14th, 11.30—"Mr Rockstro, Plain Song (Wagner).  
12.30 " " Counterpt. (6 part)."

This seems to indicate that the scope of the classes had reached its widest. All efforts to recall Wagner's part in plain-song have proved useless. He probably urged us to accept Wagner as a guide and as one of the 'great masters' in a way which he had only recently learnt to do. His generous recantation about Wagner's music would probably lead him to do something more than justice to it.

I venture to think that Mr Rockstro's most interesting and most enduring work is to be found in his modest little text book on the 'Rules of Counterpoint.' It certainly ought to be in the possession of every R.C.M. student, past and present. It only costs about 1/6. It contains

and can hardly fail to impart his deep learning, his veneration, his patient research, his enthusiasm—through all and at the end of all—for the Golden Age, about which he probably knew as much as anyone in Europe. It was he who by conjecture supplied some missing part of Palestrina which afterwards, if report is to be trusted, proved to be correct in every detail. So many treatises on Counterpoint appear dictatorial without being authoritative, mixing historic usage with personal opinion in a way which tends to confuse and even exasperate the student. Rockstro's 'Rules' are avowedly the Rules of Composition of the sixteenth century taught through the now accepted five species or orders of simple Counterpoint.

"No new rules have been, or possibly can be, added to it. It must be taught now—if taught at all—exactly as it was taught in the latter half of the 16th Century. Our little Treatise, therefore, contains no novelty whatever. The rules it prescribes are those, and those only, to which Palestrina, Vittoria, Luca Marenzio and the greatest of their contemporaries yielded their loving obedience."

So he wrote in the Introduction. His patient research gave him authority; his persistently impersonal record of facts, as he saw them, gave his writing its personal charm. His own 'loving obedience' gave his work its lasting worth. True, he was the kind of idealist who might be misled in details, but never in essentials. He undoubtedly took comfort in things that were not yet, and he who idealizes whole epochs must, of necessity, make the real men of those epochs match the vision splendid. He drew both men and things in some cases the size they ought to have been rather than the size they were, and always found it difficult, if not impossible, to believe his great masters wrong in any detail. But if it is not treason to his faithful spirit, it seemed almost more important that he should have taught his pupils wholly to revere than wholly to discriminate, and lucky were the men at College who came under his rare guidance.

H.W.D.

### **The R.C.M. Union**

*"A goodly frame, and a goodly fame  
"And the Union be her name!"—LONGFELLOW.*

#### **ANNUAL GENERAL MEETING**

The Annual General Meeting will be held at College on Thursday afternoon, *January 11, 1912*, at *4 p.m.*, followed at *4.30* by tea, coffee and talk. All Members are cordially invited to attend. It has been already announced in a previous issue that there will not be a Union Dinner this year, as the Committee considers that the Dinner last January was not sufficiently well attended to warrant another one at present.



## MEETING AT A MEMBER'S HOUSE

A very enjoyable party was given to the College Union on Saturday evening, November 18, at 6 William Street, Knightsbridge, thanks to the kind hospitality of Madame Harriet Solly. The programme of music was as follows:—

- |  |   |
|--|---|
| 1. QUARTET in G (MS.) for Strings<br><i>Geoffrey O'Connor Morris</i><br>MR PHILIP LEVINE.      MISS AUDREY FOLKES<br>MISS FLORENCE HANSON. MISS M. IZARD<br>2. SONGS .. Two Respetti .. <i>Wolff Ferrari</i><br>MISS KATHERINE VINCENT | 3. TRIO for Piano, Violin & Violoncello <i>Roussel</i><br>MISS WINIFRED GARDINER<br>MADAME HARRIET SOLLY. MISS MARGARET IZARD<br>4. SONGS a. At the Ball .. <i>Tchaikovsky</i><br>b. Oriental Romance .. <i>Glazounov</i><br>c. The Sleeping Princess .. <i>Borodine</i><br>MR CLIVE CAREY<br>At the Piano .. .. MR O'CONNOR MORRIS |
|--|---|

The failure of Members to reply to invitations for Meetings at Members' houses, has occasioned so much inconvenience, that it has become necessary to deal with the point. Members probably have not realized that 'many a mickle makes a muckle,' and that it is exceedingly difficult for the hostess of the evening, and for those who are responsible for organizing the arrangements, when they do not know whether 80 or so people may come to the party or not. But the difficulty is a very real one nevertheless, and to meet it, the Committee has decided that those who do not reply to invitations cannot receive them in future.

## ELECTIONS TO COMMITTEE

Two casual vacancies have occurred on the General Committee during the past term, owing to the resignations of Mr Ivor James and Mr A. C. Heberden, and Miss Gladys Hislop and Mr Sydney Shimmin have been elected to fill them.

## LIST OF MEMBERS AND ADDRESS BOOK

The Hon. Secretaries will be glad if Members will kindly communicate to them any changes or corrections of address, not already notified, which they wish inserted in the New List of Members and Addresses, which will be published in the Spring.

## ANNUAL SUBSCRIPTIONS

Subscriptions for the year 1911-12 became due on November 1, and the Hon. Treasurer and Secretaries will be sincerely glad if all Members whose subscriptions are not yet paid up to date, will most kindly send them as soon as possible—the General Committee having resolved that no Magazines can, in future, be forwarded to Members whose subscriptions are more than three months overdue.

MARION M. SCOTT }  
 A. BEATRIX DARNELL } *Hon. Secretaries*

## Some Reminiscences of Leipzig in 1874-5

*"Some were athirst in soul to see again  
"Their fellow huntsmen o'er the wide champaign  
"In times long past; to sit with them, and talk  
"Of all the chances in their earthly walk."—KEATS.*

The lot of the present-day music student in this country is a much smoother one than that of his predecessors a third of a century ago. A few of the experiences of the present writer may show how advantages have multiplied since that time. There was practically no school for composition in this country; the leading composer, Sterndale Bennett, was immersed in Pianoforte teaching, and was, by his nature, which was of the sweetest, and by his loyalty, which was of the intensest, wholly out of real sympathy with all modern music, save that of Mendelssohn. The opportunities for hearing first-rate music were much fewer. The Philharmonic Concerts were given in a room too small (like the old Gewandhaus) to seat more than the subscribers. The performances of the new Philharmonic were too inferior to be of any value. The only orchestral Concerts which were at once enlightening and progressive in the best sense were the Saturday Concerts at the Crystal Palace. Chamber music was more or less restricted to the Monday Popular Concerts, which relied almost exclusively on the old repertoire, and only on rare occasions, under the pressure of Joachim, put out tentacles, and ventured, nervously and apologetically, on an occasional performance of the later Beethoven and of Brahms.

The Opera was as foreign and as expensive as it is now, and, with the exception of an isolated performance or two of "The Flying Dutchman," not a note of Wagner had been heard upon the English stage. Small wonder that a would-be composer was driven to foreign parts to learn his craft and to open his ears.

The centre which most attracted musical students was Leipzig: partly from its traditions, partly from the apostolical succession of Englishmen who had gone there, attracted by its general atmosphere of study, by the excellent opportunities it afforded of hearing all schools of music both in the theatre and in the concert room, and by its proximity to two other homes of widely opposite forms of the art, Dresden and Weimar. Berlin at that time was a dismal, ill-lit, badly-drained and second-rate city, with one good street, a poorish Opera, no first-rate



Concerts, and few attractions for a student. *Quantum mutatus ab illo!* The rise of Berlin as a musical centre dated from the arrival of Joachim as head of the new Hochschule für Musik, and its position was made doubly sure by the series of fine orchestral and solo players whom he trained, and by the later advent of Hans von Bülow as conductor of the Philharmonic Concerts. At Leipzig, in the early seventies, the orchestra was admirable. Such modern music as the ultra-conservative Gewandhaus did not admit within its walls, was given by a second Society (the Euterpe), to which all the young rebels used to flock. The Gewandhaus Concerts were given in a rather small room, quite innocent of windows (a wicked wag of my time said that they had been hermetically sealed, in order to preserve the same air which Mendelssohn breathed), and capable of a truly wonderful temperature. About three or four seats at the back of the room and a small square room behind it were available for non-subscribers. The concerts began at half-past six, and no one who arrived on the stairs (which were as draughty and cold as the concert room was hot and stuffy) later than half-past four or five had a chance of getting in. Only twice in three years did I, by a superhuman physical effort, succeed in getting into one of the four vacant seats in the large room. The subscribers were only very partially musical, although they, no doubt, considered themselves paragons of good judgment. This was not surprising, seeing that the seats were held by families who retained them religiously for their descendants, whether they had musical taste or not. The really responsive audience was only to be found at the rehearsals, which were open to students and others who were unable to procure admission to the Concerts. How far the Gewandhaus audience was behind London in broadminded appreciation was proved to me by two performances within a few months of each other at Leipzig and at the London Philharmonic, of Brahms's smaller Serenade without Violins. At the Gewandhaus, it went literally without a hand; in London, two of the movements were encored and had to be repeated. I heard Berlioz's "Harold in Italy" loudly hissed, and the Preislied from "Die Meistersinger" drenched with cold water. Since those days, the new concert room has, owing to its greatly larger seating capacity, found room for new and redder blood.

The Opera was first-rate, peopled with such artists as Peschka-Leutner, Ernst (nephew of the violinist), Gura (*facile princeps*, as Hans

Sachs), and Ehrke (greatest of Beckmessers) ; a combination which afterwards made such a deep impression at Drury Lane in the first German season under Richter, and most of whom were pillars of the house at Baireuth. The great range of Operas covered by the repertoire almost constituted an historical series, which was of the highest value to the student. As a proof of this, I may mention some of those which I myself heard :—

MOZART	Don Juan	Figaro
	Seraglio	Magic Flute
	Così fan Tutte.	.
BEETHOVEN	Fidelio	
WEBER	Freischütz	Euryanthe
	Oberon	Abu Hassan
MARSCHNER	Hans Heiling	Vampyr
LORTZING	Czar und Zimmermann	Wildschütz.
SPOHR	Jessonda.	

Wagner came from Baireuth to hear this and sat, characteristically enough, in the centre seat of the first row of the dress circle.

ROSSINI	Tell	Barber of Seville
MEYERBEER	Huguenots	Prophète
	Africaine.	
SCHUMANN	Genoveva.	
AUBER	Fra Diavolo	Masaniello.
WAGNER	all except Parsifal, not then written, and The Ring, which was given not long after I left.	
VERDI	Trovatore	Traviata
	Rigoletto	Aïda
GOETZ	Taming of the Shrew.	

My stall cost me three shillings, unless I was lucky enough to get one in the three last rows (the best for hearing) for eighteenpence. In addition to the Operas, we had cycles of Schiller, Goethe and Shakespeare ; Egmont with Beethoven's, and the Midsummer Night's Dream with Mendelssohn's music. The Orchestra was the same as that of the Gewandhaus.

The Manager was that master-actor, Friedrich Haase, whose impersonation of Alva in Egmont remains one of my greatest experiences and most vivid impressions. The leading tragic actress was Frl. Ellmenreich, afterwards the chief actress of the famous Meiningen Theatre.

That this tremendous list of masterpieces was not always congenial to the performers was brought home to me once most amusingly. I was



sitting in the front row of stalls one evening, and, leaning over the orchestra between the acts, I asked one of the oboe players what his favourite opera was, fully expecting to hear him say (at least) *Fidelio* or *Die Meistersinger*. He looked up at me with a sleepy and blasé eye, and said in broad Saxonese, "Liebes-Trank" (Donizetti's *Elisir d'Amore*). After I had recovered from this shock to my youthful enthusiasm, I remembered, in justice to the player, that this Opera represented to him the minimum of work for his pay. On one unpleasantly memorable evening, an Opera was given which will probably never be seen again,—'Santa Chiara,' by the then Duke of Saxe-Coburg-Gotha, which made an appalling fiasco. It may be remembered by the famous witticism which it evoked from Brahms. After its performance in Vienna, Brahms was at supper with some friends who began attacking it ferociously. "Sh—sh!" said J. B., "you had better not speak like that of grand-ducal operas; you never know who may have written them."

From what one may call adventitious concerts I had also an occasional thrill; such as the meteoric appearance of Liszt at a semi-private gathering, where he was present as a listener, but happily was induced to play. In one bar the immeasurable gap between him and all other pianists showed itself in a flash. He was the very reverse of all my anticipations, which inclined me, perhaps from the caricatures familiar to me in my boyhood, to expect to see an inspired acrobat. When I heard the amazing tone and colour he produced, without a theatrical gesture, sitting like a rock at the instrument, full of dignity and composure, I and my rather punctilious companion were so carried away that we waited at the door to 'cap' him as he came out. We both had the chance of seeing his double smile; the one angelical (for artists), and the other diabolical (for the satellite Countesses). Both he and Wagner had one common characteristic in their physiognomy; a magnificent head from the nose upwards, and a repellent mouth and chin. As a famous friend of both once said to me, "These great men are better a little distance off."

The conditions of living in Leipzig in those days were of the simplest. Our rooms were bare enough, and it was only after great and repeated importunity that we permanently installed the morning tub. The basins were about double the size of a breakfast saucer, the hot-water jug held about a tumblerful. I remember the horror of my landlord when he

found that I had taken a cold bath on the coldest day I experienced there (22° below zero, Fah.); and we had stand-up fights for an occasional open window. We used to have an unspeakable dinner, described as "Suppe, zwei Gänge und Dessert" for tenpence; we struck in my second year, and launched out into comparative luxury, with ices on Sunday in the depth of winter, at an hotel, for one-and-sixpence. At this hotel I sat day after day for weeks next Robert Franz, but I had no talk with him, unfortunately, for he was stone deaf. Of walks there were plenty in the afternoon, in the picturesque woods which surround Leipzig. We had chocolate for threepence at six, Opera at seven, and supper, another eighteenpence, after. So a little cash went a long way. I had one slight experience of what starvation might be like, brought on by my own lack of forethought and subsequent shyness. I forgot that it took the best part of a week to get a reply from England to a letter to my bankers; I ran short of cash, and had to eke out a miserable existence, mostly upon chocolate, for five days, because I was too absurdly proud to ask anyone to lend me a few shillings to go on with. It was a very good discipline for all that, and the odd part of it was that I kept enough money for the top gallery at the Opera, and cut the amount off my commissariat. I confess, however, that I spent about four shillings upon a positively Gargantuan dinner, when my bank notes arrived.

C. V. STANFORD

## College Concerts

"He owed to me that he was very insensible to the power of music. I told him that it affected me to such a degree, as often to agitate my nerves painfully, producing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears: and of daring resolution, so that I was inclined to rush into the thickest part of the battle. 'Sir,' (said he), 'I should never hear it, if it made me such a fool.'"—BOSWELL

Thursday, October 19 (Chamber)

1. QUARTET for Strings, in G major, op. 54, No. 1  
Haydn
  1. Allegro con brio.
  2. Allegretto.
3. MINUETTO, Allegretto, 4. FINALE, Presto  
Elsie Dudding (Scholar)  
JESSIE STEWART (Exhibitioner)
- SYBIL MATURIN, A.R.C.M. JOHN SNOWDEN (Scholar)
2. SONG "Air de Lia" .. Debussy  
DORA HORSER (Scholar)
3. VIOLONCELLO SOLO .. Max Bruch  
Canzone, op. 55  
MAURICE SOESTER
4. SONGS .. a. My Captain .. Cyril Scott  
b. Fill a glass with golden wine  
Roger Quilter  
GEORGE BAKER (Scholar), A.R.C.M.
5. PIANO SOLO Scherzo in C sharp minor Chopin  
EMMIE GREGORY (Exhibitioner)
6. SONGS— a. Liebestreu .. .. Brahms  
b. Meinem Kinde .. .. R. Strauss  
KATHARINE RYAN (Scholar)
7. QUARTET for Strings, in E flat, op. 74 Beethoven
  1. Poco Adagio, Allegro.
  2. Adagio ma non troppo
  3. Presto, Più presto quasi prestissimo, leading to:
  4. Allegretto con variazioni, Un poco più vivace
- E. MURIEL PICKUP (Exhibitioner), A.R.C.M.  
ELSIE M. AVRIL (Exhibitioner), A.R.C.M.  
SYBIL MATURIN, A.R.C.M. ELLEN M. BARTLETT (Scholar)
- Accompanists—  
CONSTANCE STOCKBRIDGE  
H. ARNOLD SMITH, A.R.C.M.



## Wednesday, November 1 (Chamber)

1. QUARTET for Strings, in D minor .. Schubert
  1. Allegro. 2. Andante con moto.
  3. SCHERZO, Allegro molto. 4. Presto.
 ANTONIO PIEDRA (Scholar)  
 EUGENE GOOSSENS (Scholar)  
 THOMAS PEATFIELD (ex-Scholar), A.R.C.M.  
 CEDRIC SHARPE (Scholar)
2. SONGS .. Zigeunerlieder, op. 112 .. Brahms  
 MARJORIE V. LOCKEY.
3. FLUTE SOLO .. Concertino .. Chaminade  
 ARTHUR HEDGES (Scholar)
4. DUET .. Caro più amabile beltà .. Handel  
 (Giulio Cesare).  
 ELISA N. CASSELS. KATHLEEN SMITH, A.R.C.M.
5. VIOLONCELLO SOLO .. Gabriel Fauré  
 Elegie  
 TIMOTHY TOOMEY (Scholar)
6. SONGS a. Les Cloches .. C. Debussy  
 b. Aus den Liedern der Trauer R. Strauss  
 IVY TILBROOK, A.R.C.M.
7. ORGAN SOLO .. Phantasie, op. 40, No. 1  
 ("Wie schön leucht' uns der Morgenstern")  
 DOUGLAS FOX (Scholar).  
 Accompanists—  
 CONSTANCE STOCKBRIDGE. JAMES POND (Scholar).  
 JOSEPH TAFES (Scholar).  
 GRACE HUMPHERY (ex-Scholar), A.R.C.M.

## Thursday, November 9 (Orchestral)

1. CONCERTO for Violin and Orchestra, in D major,  
 op. 35 .. Tchaikovsky  
 1. Allegro moderato. 2. CANZONETTA, Andante  
 3. FINALE, Allegro vivacissimo.  
 E. MURIEL PICKUP (Exhibitioner), A.R.C.M.
2. SONG .. Lohengrin's Farewell .. Wagner  
 GEORGE MACKLIN (Scholar)
3. ORCHESTRAL FANTASY .. F. Douglas Tayler  
 Uncle Remus (Ex-Scholar)  
 (First performance).  
 (Conducted by the Composer)
4. SYMPHONY, No. 2 in D major, op. 73 .. Brahms  
 1. Allegro non troppo. 2. Adagio non troppo.  
 3. Allegretto grazioso (Quasi Andantino).  
 4. Allegro con spirito.  
 Conductor—SIR CHARLES V. STANFORD,  
 D.C.L., M.A., Mus. Doc

## Thursday, November 16 (Chamber)

1. QUARTET for Strings, in E flat .. Mozart  
 1. Allegro ma non troppo. 2. Andante con moto.  
 3. MENUETTO, Allegretto. 4. Allegro vivace.  
 IVY WIGMORE (Exhibitioner)  
 ELSIE AVRIL (Exhibitioner), A.R.C.M.  
 SYBIL MATURIN, A.R.C.M. JOHN SNOWDEN (Scholar)
2. SONGS a. Winds in the trees .. Goring Thomas  
 b. The little waves of Bressly May Mayer  
 CHRISTINE SCOTT, A.R.C.M.
3. SUITE for Piano and Violin, in D minor, op. 41  
 Ed. Schott  
 1. Allegro risoluto.  
 2. SCHERZO-VIVACE, Presto, Moderato con moto.  
 3. CANZONETTA CON VARIAZIONI, Moderato assai  
 con moto.  
 4. RONDO A LA RUSSA, Allegro vivo.  
 FLORENCE HANSON (Exhibitioner), A.R.C.M.  
 LEONARD CARRODUS (Scholar)
4. SONG .. The Sands o' Dee .. F. Clay  
 LILLIE D. CHIPP (Exhibitioner)
5. PIANO SOLO .. Blumenfeld  
 Concert Study, "Sur mer" (Exhibitioner)  
 WALDEMAR PAUER (Exhibitioner)
6. DUET—Die Armut, so Gott auf sich nimmt J.S. Bach  
 GLADYS BLUME (Exhibitioner)  
 MARGARET CHAMBERLAIN, A.R.C.M.  
 Violin Obligato—EUGENE GOOSSENS (Scholar).
7. QUARTET for Strings, in G minor, op. 10C. Debussy  
 1. Animé et très décidé. 2. Assez vite et bien rythmé.  
 3. Andantino doucement expressif. 4. Très modéré.  
 EUGENE GOOSSENS (Scholar).  
 LEONARD CARRODUS (Scholar).  
 THOMAS PEATFIELD (ex-Scholar), A.R.C.M.  
 JOHN SNOWDEN (Scholar)  
 Accompanists—  
 CONSTANCE STOCKBRIDGE. DOROTHY GRASON

## Thursday, November 30 (Chamber)

1. QUARTET for Strings, in B flat, op. 18, No. 6  
 Beethoven  
 1. Allegro con brio. 2. Adagio, ma non troppo.  
 3. SCHERZO, Allegro. 4. LA MALINCONIA, Adagio:  
 Allegretto quasi allegro.  
 DORA GARLAND (Scholar). ELSIE DUDDING (Scholar)  
 SYBIL MATURIN, A.R.C.M. JOHN SNOWDEN (Scholar)
2. SONGS .. a. Altersellen .. R. Strauss  
 b. Frühlingsnacht .. Schumann  
 MARY CONGRUVE-PRIDGON (Exhibitioner)
3. NOVELETTEN for String Quartet Philip Levine  
 (First performance). (Scholar)  
 1. Allegro Amabile, (Alla Breve).  
 2. Allegretto con Grazia. 3. Andante (non troppo)  
 Religioso. 4. Allegro con Fuoco.  
 PHILIP LEVINE (Scholar). EUGENE GOOSSENS (Scholar)  
 THOMAS PEATFIELD (ex-Scholar), A.R.C.M.  
 CEDRIC SHARPE (Scholar)
4. SONGS a. Spägle amate .. Gluck  
 b. Margaret at the Spinning Wheel Schubert  
 ANNIE REES
5. QUARTET for Piano & Strings, in C minor ..  
 .. Gabriel Fauré  
 1. Allegro molto moderato.  
 2. SCHERZO (Allegro vivo).  
 3. Adagio. 4. Allegro molto.  
 BERTHA NOTTINGHAM (Scholar)  
 LORNA DOWNING, A.R.C.M. SYBIL MATURIN, A.R.C.M.  
 JOHN SNOWDEN (Scholar)  
 Accompanists—  
 GRACE HUMPHERY (ex-Scholar), A.R.C.M.  
 DOROTHEA WILLIAMS (Scholar)

## Thursday, December 14 (Orchestral)

1. OVERTURE (Suite), in D major .. Bach  
 (for strings, 2 Hautboys, 3 Trumpets, and Drum).  
 1. Grave, Vivace.  
 2. Air.  
 3. Gavotte I., II.  
 4. Bourrée.  
 5. Gigue.
2. CONCERTO for Pianoforte, in A minor, op. 16  
 Grieg  
 EMMIE GREGORY (Exhibitioner).  
 1. Allegro moderato  
 2. Adagio: Allegro marcato: Quasi presto,
3. SYMPHONY, No. 9, in D minor (Choral) Beethoven  
 1. Allegro ma non troppo, un poco maestoso.  
 2. Molto vivace.  
 3. Adagio molto cantabile.  
 4. Presto, Allegro assai.  
 Soloists—  
 BESSIE JONES (Exhibitioner)  
 LILLIE CHIPP (Exhibitioner). IVOR WALTERS (Scholar)  
 WILLIAM H. GREEN (Scholar)  
 Conductor—SIR CHARLES V. STANFORD,  
 D.C.L., M.A., Mus. Doc.

## The Opera

Cherubini's comedy, *The Water Carrier*, was a comparatively un-ambitious effort, but the performance at His Majesty's Theatre on Tuesday, November 21, gave great delight to those who witnessed it, and the company on the stage gave the impression that they were enjoying themselves, too. The only person who seemed to get less fun out of it than the majority was Mr David Ellis, who, as Count Armand, had to suffer himself to be dragged about in Mikéli's waterbutt, to be ignominiously ejected at the right moment, then hustled into a hollow tree, from which he ultimately emerged to rescue his wife from insult. All this is trying for a man who, with it, has to preserve the dignity of a noble Count, and express fine sentiments in the intervals of his adventures. But Mr Ellis bore himself well through it, and the others all seemed to revel in Cherubini's crisp tunes, his extraordinarily fluent *ensemble* numbers, and they all contributed to a spirited and unflagging performance.

Mr Geoffrey Toye's Mime Play, *The Fairy Cap*, was charmingly danced, but it was the brightness and piquancy of the orchestral music which made the most vivid impression, and also the fact that Mr Toye conducted, as though he had done nothing but handle an orchestra during the whole course of a lifetime double the length of his own. We should like to discuss that afternoon at much greater length, but space compels us to apply the closure, and to add only our thanks and congratulations to all concerned.

### THE WATER CARRIER

#### AN OPERA IN THREE ACTS

Written by J. N. BOUILLY. (English Version by ARTHUR BAILDON).

Composed by LUIGI CHERUBINI

(First produced in Paris, January 16, 1800).

#### Characters

COUNT ARMAND .. .. .	DAVID ELLIS (Exhibitioner)
(President of the Parliament of Paris)	
MIKÉLI (a Water-Carrier)  .. ..	GEORGE BAKER (Scholar)
DANIEL (Mikéli's Father) .. ..	WILLIAM H. GREEN (Scholar)
ANTONIO (Son of Mikéli) .. ..	GEORGE MACKLIN (Scholar)
SEMOS (a Farmer) .. ..	WILLIAM H. GREEN (Scholar)
COMMANDANT .. .. .	PERCY THOMAS (Student)
LIEUTENANT .. .. .	JOSEPH IRELAND (Scholar)
SERGEANT .. .. .	JEROME MURPHY
CORPORAL .. .. .	CHARLES E. F. CUNINGHAME
	(Student)
SENTINEL .. .. .	CEDRIC MORRIS (Student)
CONSTANCE (Wife of Armand).. ..	CLYTIE HINE (Scholar)
MARCELLINA (Daughter of Mikéli) ..	BESSIE JONES (Exhibitioner)



ANGELIQUE .. .. F. MARY EDDISON (Student)  
(Daughter of Semos, betrothed to Antonio)

PEASANT GIRL .. .. IVY TILBROOK (Student)

STAGE DIRECTOR — Mr RICHARD TEMPLE

Chorus Master — Mr HAROLD SAMUEL

Conductor—

SIR CHARLES V. STANFORD, D.C.L., M.A., Mus. Doc.

### THE FAIRY CAP

A MIME PLAY, IN ONE SCENE

By E. GEOFFREY TOYE (*ex-Scholar of the College*)

(First performance)

Conducted by the Composer

Characters—

SHEPHERD .. .. IRENE FLANDERS (Student)  
FAIRY .. .. CHRISTA WOOD (*ex-Student*), A.R.C.M.  
THE WIND .. .. IVY WIGMORE (*Exhibitioner*)  
THE SUN.. .. PHYLLIS M. FOSTER (Student)

Under the Direction of Mr B. SOUTTEN

### In the Marylebone Road.

*" Safe stand thy Walls, an' Thee, and so both will,  
Since neither's height was raised by th' ill  
Of others." HERRICK*

Among the many extraordinary features which mark the year 1911, three are super-prominent (this is a 1911 word, but, I may add, there is no royalty on it) in the minds of all well-educated people, otherwise musicians. I mean of course the Coronation, the Fine Weather and the Opening of the New Buildings of the Royal Academy of Music.

The last of the three naturally puts the other two—I was going to say, *in the shade*; but that was what nothing succeeded in doing with the Summer of 1911, except the Coronation itself, which took place on a real, ordinary Summer's Day—grey, wet and chilly.

Now possibly just a few of those who read these pages may be guiltily trying to invent recollections of what they did not hear about our Opening. I would beg them to remember that contrast is the very essence of Art, and that the R.A.M. started its new career with an artistic triumph. In a year of processions, investitures, progresses, Durbars, it did not swell the list of monotonous functions by having a State Opening. Oh, no!—it imperceptibly modulated, so to speak, from one key to the other, and continued the next movement *allacca*—*Trombe taccant*.

It would ill become a former R.A.M. student to display boastfulness in the hospitable pages of the R.C.M. Magazine, but you pampered and

luxurious Royal Collegians who have never known what it is to have a moment's discomfort in the pursuit of your studies, and have passed your student days sustained by a proud sense of proprietorship in a noble block of buildings, really ought to be shown how intoxicating it is for us Royal Academicians who toiled in the dim recesses of Tenterden Street to possess an edifice of homogeneous structure, approached by a broad flight of steps, adorned with marble pillars and equipped with a real Concert Hall. For our Students, at last, is it possible to have the experience of hearing some distinguished, or even undistinguished, foreigner say, "And what is that magnificent building in red brick and white stone?" and of replying, "Ah! that is the Royal Academy of Music," and of adding, carelessly, "*I am studying there.*"

No, we have not yet got used to it, and you Collegians cannot be expected to understand what I, for instance, felt when another Old Student reporting her first visit to the New Building said, "Rather a change from old days and panting up to No. 302 for Chamber Music—we went up in the Lift, instruments and all!" "A Lift!" I gasped, "And for Students to use?" "Oh, rather," and she proceeded to describe various glories of architecture and fittings. Together we rejoiced that the present generation was so comfortably housed. "I wonder," I said, "how many people who merely knew some of the *results* of our work in old days realized the difficulties under which it was done. To think of our being so cramped that the Principal and his Secretary and the Curator and his pupils all had to play Box and Cox in one small—one tiny—room: and of all the secretarial work of that huge institution being carried on in a couple of little cabins. And do you remember the Nibelung's lair where the Library was?—and the underground music rooms? And then *our* rooms—not one that wasn't a passage, and not an easy chair between us, much less a sofa." "Yes—and the nice, quiet room where we tried to do harmony with one professor next door, and another overhead trying over pupils' exercises and emphatically pointing out their false progressions." "And the den under the organ, where one tried to do composition with people practising. For a long time I used to wonder why they raked gravel outside so often, till one day it dawned on me that it was the hydraulic action." "And, Oh! the stuffiness." "And, Oh!—the draughts." "And how we used to envy the College when we were nearly asphyxiated at 'Fortnightlies.'"

At this point, we reminded each other that we had survived in spite of it all, and that the old R.A.M. buildings had sheltered many choice spirits in the course of their history. We even moralized a little about the salutary effects of hardship in bringing out people's best qualities, and added, in a grandmotherly way, that we hoped that the present and future Students would not be spoilt by their luxurious surroundings. It was, I need hardly add, a great comfort to us to reflect that the College had managed to achieve fairly respectable results, in spite of its grandeur.

Having learnt so much at second-hand, a few days later I went to see for myself, and, escorted by a friendly guide, who was pleased to welcome an old acquaintance, I made an exhaustive tour. I sampled the lift first of all and was whisked up to the harmony floor, where happy Students have their mistakes corrected all undisturbed by other people's vocal exuberance or instrumental agility; I invaded an organ room, peered at familiar faces through many glass doors, chatted with Mr Wessely under his now lofty ceiling (you have heard, no doubt, that the bow technique of his Students has become even more astonishing since he moved from the top floor at Tenterden Street), gossiped with Madame Larkcom about the Society of Women Musicians and Open Windows, waved to Mr Matthay in the stately apartment dedicated to him and Mr Beringer, inspected the fine Committee Room, the Libraries, the Principal's room, where the precious portraits of the Founder and the first Principal find a worthy setting, visited Mr Renaut and his staff in their extensive offices, paid my respects to the Curator, and finally, penetrated to the still unfinished Concert Hall.

The interior decorations of this are to be the gift of Past Students, but when I saw it, it was still little more than a shell, and the workmen's flares threw fantastic shadows over the white walls and arched ceiling, revealing fitfully the spacious gallery at one end, and the base of the great organ at the other. I stood some time trying to picture it complete, but at last I tore myself away. As I stepped out into the darkness of the November evening, I heard a voice—a gentle, reflective voice, say, “But fancy planting an Academy of Music in the Marylebone Road!” A second voice, rather a half-finished, irresponsible kind of voice, rejoined, “You're thinking of the Curator's jest, I suppose.” “What was that?” asked the first voice. “He was explaining what a very suitable site this



was for a School of Music, as the summit of fame beyond which no Student could possibly aspire, was to attain a place as a celebrity in Madame Tussaud's next door, either in the Chamber of Horrors or elsewhere; and as obviously the most suitable resting-place for British Composers was the Churchyard opposite." "O, you English—never serious about serious things. No, I was not thinking of that. What I meant to say was—fancy expecting Students to invoke the gods in a place like the Marylebone Road." "Invoke the gods!"—the second voice gave a slightly nervous laugh—"Well, I don't think that sort of thing is exactly in our line!" "But in whose line should it be, if not in the line of Artists?" the First Voice went on, "The artist's line of descent is straight from the gods. Surely they don't let you forget that in your Schools of Music?" "O, you mean Bach and Beethoven and those old Classical Johnnies. O yes, of course, we have to grind through them." "No, I mean the gods, whom those half-gods invoked. Surely you too have high-priests who train you for the mysteries?" There was a pause, and the second voice remarked, in a slightly aggrieved tone, "But this isn't a Church School—we don't have anything to do with Religion, you know. We study Music, pure and simple." Another pause, and then the First Voice said, "I see that you do not understand me, and I gather you do not, either, understand your Art. But you have expressed your notion of it, and I no longer wonder at the choice which you say confronts the aspiring musician—to be startling or to be buried. But I bore you. I see you are turning towards the Temple of Wax Celebrities—on your way, no doubt, to take the Underground at Baker Street. Excuse me if I go the other way—I have a fancy to visit the tombs across the road, of which you spoke. There is a saying that those whom the gods love die young. That may be. Peace be with them. But there are some whom the gods love and permit to live. Let us believe in the possibility of a third fate for them. *Farewell.*"

### **The Royal Collegian Abroad**

*"If that you liketh, tak it for the beste,  
That every of you schal go wher him leste  
Frely withouten ransoun or daungeer."*—CHAUCER

#### THE FESTIVALS

Both the new works given in the Cathedral at Worcester were by Collegians. Dr R. Vaughan Williams's 'Five Mystical Songs' for baritone solo, chorus and orchestra are most original yet simple settings of words by George Herbert. Since the

Festival they have been sung in London by Mr Campbell McInnes at one of his Recitals and even without the additional colour of chorus and orchestra, their beauty and sincerity made a strong impression.

Dr Walford Davies's 'Five Sayings of Jesus,' with other words taken from Thomas à Kempis, may be described as a church *scena* for tenor solo, chorus and orchestra. The Sayings are sung by the chorus, and the tenor solo suggests a human commentary of an intimate kind, which recalls both the feeling and the musical style of *Everyman*.

The latter was given with remarkable success at the Norwich Festival in October.

#### LONDON CONCERTS

There has been so much music in London during the autumn, and Collegians have touched this artistic activity at so many points that it is impossible to give more than a brief *resume* of their achievements in the limited space at command.

As regards Opera, Miss Clytie Hine sang with success at Covent Garden in 'The Ring.'

In the direction of orchestral music, there was the first performance of Dr Walford Davies's fine Symphony, at Queen's Hall on November 4.

In choral music, the College was represented by Mr Coleridge Taylor's charming 'Tale of Old Japan,' given by the London Choral Society, and Mr Edward Mason's choir is continuing its excellent work, and has three new compositions by Haydn Wood, Edgar L. Bainton and Gustav von Holst on its programme.

Then, as regards chamber music, the Walenn Quartet commenced another series of Concerts at Æolian Hall; Miss Ada Thomas gave two delightful concerts assisted by Señor Casals and Mr Charles Draper, Mr Harold Samuel and other Collegians played for the Classical Concert Society, and Mr Charles Warwick Evans appeared at a Broadwood Concert.

The number of Recitals has been great. Miss Florence Taylor and Miss Grace Humphery, and Miss Lucy Polgreen and Miss Adelina Leon gave excellent joint Recitals: Mr Cedric Sharpe was very successful at Bechstein Hall on October 24; Miss Hilda Marchand gave a Vocal Recital in the same Hall the night before: Miss Margaret Prior gave a Violin Recital on November 7, assisted by Miss Phyllis Lett: Miss Muriel Pickup joined Miss Adela Hamerton on November 22: and Miss Audrey ffolkes gave a most enjoyable Recital at Leighton House on December 7, assisted by Mr Harold Samuel.

Lastly, Miss Beatrice Dunn and Mr Clive Carey gave a delightful programme of English Folk Songs (in costume) at the Æolian Hall on November 6, assisted by the Espérance Guild of Morris Dancers.

#### LECTURE

Professor Percy Buck gave a deeply interesting lecture on 'Church Music of the Gibbons Period' on November 3, in the Jerusalem Chamber, Westminster, in connection with the Church Music Society.

#### FORTHCOMING LECTURES

Miss Henrietta Krüger (a past pupil of Madame Jenny Lind Goldschmidt) will lecture on 'The Phono-Rhythmic Method of French' and 'The Science and Technique of French Pronunciation' for singers and actors, from Thursday January 25, and every Thursday during February and March, at 4 p.m., at the Women's Institute, 92 Victoria Street, S.W. The lectures are free, and should prove of special interest to singers.

#### THE PROVINCES

##### CAMBRIDGE

The recent notable performance of *The Magic Flute* at Cambridge, given on December 1 and 2, owes its extraordinary success, in great part, to the work of Collegians past and present. The Chorus and Orchestra were trained by Dr Rootham, the soloists by Mr Clive Carey, whose 'Papageno' is a joy to be remembered for ever.

Mrs Fletcher's (Maisie Cropper) beautiful singing and natural acting in the part of Pamina on the first night are also things which will never be forgotten by those who were happy enough to be present that night. Most unfortunately, Mrs Fletcher lost her voice almost completely on the second day, but went through both afternoon and evening performances courageously. Miss Victoria Hopper as 'Queen of Night' sang her trying part with success, especially in the later performances, and Miss Hilda Marchand was a most capable and satisfactory Papagena. Dr Rootham conducted very ably. The Chorus and Orchestra, the majority of whom were amateurs, under his care, had been brought to a high standard. The exquisite overture was given with great spirit and charm.

\* \* \*

Mr and Mrs Haydn Inwards have given three out of the four Chamber Concerts announced for the winter of 1911-12. At the last, Mr Cedric Sharpe joined with Mrs Inwards in a Sonata Recital which included Beethoven's A major Violoncello Sonata. Mr Cedric Sharpe played with much distinction, and received a warm welcome. We look forward with pleasure to hearing him again.

#### YORK

The Festival of the Northern Cathedral Choirs Association was held in York Minster on Thursday, July 20, when the following music was sung:—Canticles. Noble in A minor and four Anthems; 'Sing we merrily,' *Crotch*, 'O Saviour of the World,' *Onseley*, 'Cast me not away,' *Wesley*, 'The Lord is my Shepherd,' *Stanford*. Mr Moody, Organist of Ripon Cathedral, accompanied the first part of the service, and the Rev. Arnold D. Culley, Organist and Precentor of Durham, accompanied the latter part. Mr Noble conducted throughout. The service was most impressive, and there was a large congregation which nearly filled the large Nave of the Minster.

\* \* \*

'Killibegs,' a new comic opera by Mr K. E. T. Wilkinson and Mr Tertius Noble, was produced at York on November 27, and made a genuine success. The music is spoken of as bright, attractive and full of refined musicianship. Miss Grace Groves sang one of the principal parts in excellent style.

#### NEWCASTLE

The programme of the Classical Concert Society on November 10, was undertaken by Miss Hayward (violin), Messrs Dunhill (piano), Tomlinson (viola) and Edward Mason (violoncello). The programme included quartets by Hurlstone, F. Bridge, Dunhill and Brahms in A, and our correspondent writes of it as an 'irreproachable performance.' The Philharmonic Society gave a Concert on November 27, in which Dr Vaughan Williams's 'Norfolk Rhapsody' was included. On November 16, Sir Walter Parratt gave an Organ Recital in the Cathedral which, apart from Sir Walter's always masterly playing, was noteworthy for the fact that the programme contained works by Bach and Debussy. Mr Alfred Wall played violin solos by Bruch, Rheinberger and Tchaikovsky.

#### LEICESTER

Miss Rowena Franklin gave a Violin Recital at the Association Hall on October 31, assisted by Mr Gervase Elwes and Herr Willy Lehmann. As a violinist, Miss Franklin combines an adequate technique with genuine depth of expression, and it is pleasant to record that her Recital met with the success it emphatically deserved.

#### LICHFIELD

Miss Helen Egerton and Dr W. H. Harris are giving an interesting series of Chamber Concerts in Lichfield during the winter. The first, on November 21, included Bach's Concerto in D minor for two violins, in which the concert givers were joined by Miss Janet Macfie.

#### SOUTH SHIELDS

Mr Ernest Farrar has been appointed Conductor of the South Shields Orchestral Society.



## PERTH

Miss Phyllis Graves gave a Recital on September 19, at the Lesser Town Hall, when she carried through an excellent and varied programme with great spirit. It is no easy thing to appear as a vocalist, a solo pianist and a reciter all in one programme, and to create a good impression in each capacity. Yet this is what Miss Graves did, though she was at her best as a singer.

## READING

The Reading Orpheus Society, under the able conductorship of Dr F. J. Read, gave a Concert on November 29, at the Town Hall. Miss Katherine Vincent was the vocalist, and Mr Felix Norman-Salmond more than justified his brilliant reputation by his fine playing.

## ON THE CONTINENT

Miss May Harrison and Miss Beatrice Harrison are at present on a long Continental tour, and their playing has created a profound and altogether extraordinary impression. On October 17, at Chemnitz, Miss May Harrison played Tchaikovsky's Violin Concerto, and Saint-Saëns's 'Rondo Capriccioso,' and her technique, her rich, strong tone and her 'distinguished comprehension' were remarked upon. At Dresden, in November, Miss Beatrice Harrison took her audience by storm with her performance of Lalo's Violoncello Concerto, and the two sisters also played at Posen and Stettin. In December, their list of engagements included Riga, Warsaw and St. Petersburg, and their performance of Brahms's Double Concerto, at a Concert of the Russian Imperial Society of Music, at St. Petersburg, took place within a few days of a performance of the same work by Ysaÿe and Casals, with the same Orchestra.

The following telegram to Sir Hubert Parry shows the opinion of distinguished Russian musicians :

" Petersburg, December 7.

SIR HUBERT PARRY, Royal College of Music, South Kensington.

Enchanted with superb performance of the students of your College, the sisters Harrison, who have just played with Dr Glazounov. The Directors of the Russian Imperial Society of Music congratulate the Director of the College in London who has produced such brilliant artists.

PRESIDENT ARTZIBOUCHEFF."

## INDIA

Mr Edward Behr, Director of H.E. the Governor's Band, sends a most interesting letter from Ganeshkhind, in the course of which he says :—

" I am always delighted to get the Magazine, and look out for all the news it contains, and must congratulate those responsible for the good standard it keeps up. I am always glad to see any news of old friends in other parts of the world, and what they are doing. \* \* \* "

After deploring the dearth of good music in India, Mr Behr continues :—

" My own work at times is very trying, as I find it difficult to get good players out here from the Military Bands, and it is hard work training them up to the standard I want. We started the season early in June and have played eighty different programmes at Government House, and I have played many works by British composers. We have just finished a run of four performances of *The Toreador*, given by amateurs. I had the training of the Principals and Chorus, and I orchestrated the whole work from a Piano copy for them and conducted. It went very well considering everything, and we played to crowded houses. I wish it had been a better work, but one cannot get the voices out here for it."

## CAPETOWN

## SOUTH AFRICA

Mr Marmaduke Barton was warmly welcomed in Capetown on the occasion of his Recital at the City Hall, on July 30, when there was a large and enthusiastic audience to enjoy his playing of Beethoven, Schumann, Chopin and Liszt. Miss Eva Ross was the singer.

## STELLENBOSCH

The South Africa Conservatorium of Music at Stellenbosch is one of the most important artistic centres in South Africa, and it is therefore peculiarly pleasant to hear of the success which Miss Katherine Wilson has already won in her work there. She has between forty and fifty singing pupils and all the Counterpoint classes.

## JOHANNESBURG

In a letter of November 20, Mrs Deane (Miss Grace Batchelder) sends us news of the visits of a number of Royal Collegians, including Mme. Clara Butt, Mr Murdoch, Mr Robert Chignell, Miss Hyatt and Mr Barton. The programme of her own Piano Recital on November 30, was of exceptional interest, since it included virginal music by Byrd and Gibbons, with modern piano music.

Of other doings, Mrs Deane writes :—

"Mr Deane and I give monthly Recitals in St. Mary's Parish Hall; amongst many things, we have given Beethoven's Emperor Concerto, César Franck's Symphonic Variations and Schumann's Concertstück, Mr Deane kindly playing second piano for me.

"The Organ is fair, though somewhat ancient, but there is every chance of our having a really fine instrument when our Church is built. At present, we have Services in the big Hall.

"Reading of Mr Taylor's Toy Symphony and the performance at the last Reunion, brought back to my mind that I certainly played the Cuckoo in the very same composition, somewhere for Mr Taylor, and we rehearsed at his house—he playing the piano. I was in short frocks, and I can remember no more—perhaps Mr Taylor will help me."

## AUSTRALIA

## ADELAIDE

Madame Delmar Hall has been appointed by the University of Adelaide to teach Singing at the Conservatorium, while Mr Winsloe Hall (who, it will be remembered, is already Professor of Singing at the Conservatorium), has been asked to conduct the Orchestra throughout next year.

An interesting account reaches us of a Concert under his direction in the Elder Hall, when the ladies' part-singing class gave a very successful performance of a Song-Cycle entitled 'A Garden of Flowers,' in which the lyrics were written by Madame Delmar Hall, and the music by Mr Winsloe Hall. The Concert was a signal artistic success.

## CANADA

Miss Emily Parker, writing from Brownfield, Alberta, says :—"I am on my brother's ranch, 18 miles from Castor, our nearest town. Castor is quite new, and, if report speaks truly, decidedly not musical, but, of course, the people could be educated into a taste for real music, and there is splendid pioneer work for any of you who care to dare all things and start in these new towns \* \* \* The Magazine is a great pleasure to me, and recalls the happy days I spent at the College. Best wishes for the success of the R.C.M. and its Union.

\* \* \*

## WEDDINGS

We offer sincere congratulations to :—

Mrs Walter Barnes (Miss Alice Ibbetson), who was married on September 5, at York, to the Rev. Walter Barnes; to Mrs Richardson (Miss Fredericka Barker), who was married at Scarborough on July 27, to Surgeon Arthur H. S. Richardson, R.N.; and to Mr Denis Byndon-Ayres, whose marriage with Miss Emily Nicholson took place on September 21.

\* \* \*

The Royal Humane Society has awarded the Honorary Testimonial of the Society to Mr Claud Mackness, the 'Parchment' reading as follows :—

"At a Meeting of the Committee of the Royal Humane Society, held at their Office, 4 Trafalgar Square, on the 14th of November, 1911, Admiral Sir George Digby Morant, K.C.B. in the Chair, it was resolved unanimously :—

"That the Honorary Testimonial of this Society, inscribed on Parchment, be hereby given to

CLAUD P. MACKNESS

"for having on the 26th August, 1911, gone to the rescue of E. L. J. Durant who was in imminent danger of drowning in the sea at Barmouth, and whose life he gallantly saved.

"G. DIGBY MORANT

"Chairman

"F. A. CLAUGHTON

"Secretary"

\* \* \*

The following is an extract from a letter to Sir Hubert Parry from Engineer-Lieutenant Griffith W. Jones (H.M.S. *Actæon*), an eye-witness of the accident, who made a recommendation to the Society :—

"I was one of the witnesses of this determined and courageous effort, and, no doubt, had it not been for Mr Claud Mackness, the gentleman would have lost his life. . . . Mr Mackness himself is ignorant of the fact that the Society has recognised his effort."

\* \* \*

All Royal Collegians will feel a just pride in the courage which Mr Mackness displayed and will rejoice in the fact that he was successful in saving the drowning man. As the Director will present the Testimonial to Mr Mackness in the course of his Opening Address on January 8, we will not venture to anticipate his comment, beyond offering the most heartfelt congratulations to Mr Mackness, and the thanks of Collegians to Lieutenant Griffith Jones, who procured the due acknowledgement of the act.

#### OBITUARY

It was with sincere regret that we heard of the death of Signor Alberto Randegger, which took place at 5 Nottingham Place, early in the morning of December 18.

\* \* \*

Signor Randegger was for many years a distinguished Professor of Singing at the College, and to the general regret which all must feel for the loss of so able a musician, many who profited by his help and teaching will add a more personal one. He was 79 years of age when he died, and his long life was full of activity, since, in addition to his work as a teacher of singing, that as Conductor of the Norwich Festival and of Orchestral and Choral Concerts in London, his popular editions of music, and his own compositions earned general respect.

### The Director's Prizes.

The two essays published below have won the prizes which the Director offered for the best essays written by Senior and Junior Students of the College on 'Summer Holidays.' We congratulate the writers, and hope that they will offer further contributions to the Magazine.

"IN BELGIUM."

(Senior Prize).

For all those who set at naught the terrors of a prolonged sea voyage, there exists no more enjoyable steamship route to the Continent than that between Grimsby and Antwerp, a journey which, in spite of its



20-hours' duration—an item the G. C. Ry. Co. does not fail to overlook in the matter of excellent accommodation and a splendid cuisine—forms a most fitting prelude and finale to a Holiday in Beautiful Belgium.

After the steamer passes Flushing, the fertile tracts of country between the estuary of the Scheldt, and the point at which Antwerp Cathedral rears its lofty head into the haze, presents an almost violent contrast to the grimy town we left behind only the night before, with its ugly docks, its eternal pall of smoke, and last, but not least, its noisome, albeit picturesque trawlers.

Antwerp, that grand old city of the past, yet withal a city of to-day in the most modern sense, presents a strange medley of old fashions and new customs, though that very contrast between ancient and modern adds not a little to its attraction. When the exigencies of 20th century commerce renders imperative the mooring of a great Norddeutscher liner alongside the hoary old prison of the 'Steen,' grim memorial of *la justice des Pays-Bas*, and necessitates the conversion of a lovely 13th century chapel into a linoleum-warehouse, the incongruity of the scene may well be imagined. Still, in spite of these drawbacks, the town retains its old beauty of aspect; no more glorious sight can be conceived than that of the Cathedral tower, with its wealth of intricate detail, lit up by the rays of the setting sun.

Incidentally I may remark that my friend and I mounted the tower, the former only after promises of much liquid refreshment when once we regained *terra firma*. I agreed with him, in spite of the wonderful view from the top, that climbing 500 feet in a temperature of 105°, was no small accomplishment! No visit to Belgium being complete without journeying to Brussels, we seized the opportunity of renewing acquaintance with its more beautiful features, particularly the 'old town,' with its superbly dignified 'Grand Place,' and the many quaint nooks and crannies surrounding it—so rich in historical associations. Brussels is most picturesquely situated, and, curiously enough, is built on hilly ground: a rather unusual thing in the land of 'polders,' as the peasants call their large flat tracts of country.

But the crowning event during our visit was the stay in Bruges, the stately old capital of Flanders, commercially once the most important city of the whole country, but now—its glories all departed—retaining but a shadow of its former greatness. Nevertheless, in spite of the depredations of modern iconoclasts, and the sacrilege of the tourist and those who cater for him, (some enterprising firm having recently inaugurated a service of motor-boats on the canals), the city retains its old beauty and stateliness of appearance, and it is the proud boast of the 'Brugeois' that at the present day, although time has dealt ruthlessly with some of its most interesting features, the town more nearly resembles its former self than any old city of Northern Europe.

On the day of our arrival in the old town, a competition between some of the more famous *carillonneurs* of the country took place in the

ancient Belfry, with its unrivalled chime of fifty bells—the smallest no bigger than a muffin-bell, the largest a brother to 'Big Ben'!

The competitors were all required to perform a test piece, followed by any piece of their own choosing, and the stupendous effect created can better be imagined than described.

One cannot sufficiently deplore the existing apathy among British musicians where the art of the carillon is concerned. In Belgium it is the national instrument, and those who have been privileged to hear those wonderful aerial musical boxes at Bruges, Malines and Antwerp are all united in agreeing that it is a thousand pities no such instrument exists in England. The sheer poetry and romance of those wonderful chimes leaves a lasting impression on the hearer, one which invariably conjures up visions of sunlit canal and crinkly red roofs. Longfellow has poetically described them:—

"Then most musical and solemn, bringing back the olden times,

With their strange, unearthly changes, rang the melancholy chimes."

The chimes ring out a setting of some popular melody every quarter of an hour. If old Father Haydn had lived to hear his 'Surprise' Symphony performed on the carillon, as it was during our visit, he might have been tempted to add considerably to the literature of that instrument, so ethereal is the sound of those simple harmonies as adapted for the bells.

Our sojourn in the 'Venice of the North' came all too soon to a close. Before leaving, I paid a visit to the old 'Muziek Conservatorium' where, in my school-days, those charged with the onerous duty of laying the foundation of my musical education initiated me into the mysteries of violin technique, which included double-stopping and the seventh position, terms for which I still entertain, as of yore, a wholesome fear and respect.

The rest of our time in Belgium was monopolised by excursions into the surrounding country, our ramble one day leading us to the little town of Putte, on the frontier, half Belgian, half Dutch; but as comparisons are odious, I will not contrast either the people or their respective parts of the town. We also benefited by much hospitality at the hands of good friends, but for me the principal charm of our month's holiday lay in the visit to Bruges.

We left Antwerp at 10 p.m. on the last day of August. As the boat cast off her moorings and glided out into the Scheldt, visions of an old Flemish city rose up before me, and once again above the shriek of the windlass and the hiss of escaping steam, I heard the plaintive theme of the 'Surprise Symphony.'

"Like the psalms of some old Cloister, when the nuns sing in the Choir;  
And the great bell tolled among them, like the chanting of a friar."

EUGENE GOOSSENS, JUN.



## MY SUMMER HOLIDAYS IN CAMP, 1911.

*(Junior Prize).*

To be awakened at early dawn by the persistent crowing of a lordly rooster struck me as being particularly refreshing after the noisome cat-calls of the morning vendors one usually hears in the streets of London. It was the first morning of the summer holidays and as I dressed hastily, I reviewed with pleasant anticipation the arrangements I had previously made with my chum, that we should spend our summer holidays in camp. After breakfast I went to my friend's house and it was agreed that we should start immediately to erect our summer residence. Rome was not built in a day, neither was our bungalow, and when night fell, two very sorry, though happy individuals presented themselves at the evening meal. Our hands were black, our clothes torn, yet our tempers were unimpaired and our wills resolute.

On the following day we set to work with renewed vigour, and succeeded in erecting the shell of the hut, minus the door. At this juncture, our excitement got the better of our discretion, for we determined to spend the night in our new quarters. Pretend, as we may, we were exceedingly thankful to see the first rays of the morning sun—the cold had been intense.

I might mention that our bungalow was 8' × 8', with a sloping roof. The structure was not very imposing, but we were content to waive all architectural considerations.

It was, however, a great satisfaction to know that our exertions had aroused the envy and admiration of the other boys, who eagerly sought to join our ranks, and as we wanted a few recruits, we carefully selected the most tractable. The next process was to appoint officers, so we assembled in solemn conclave to decide who should be appointed captain. My friends were kind enough to bear in mind that I had just arrived from London and consequently must be full of worldly wisdom, and I naturally took good care not to dispel their logical conclusions, so I found myself raised to the dizzy heights of commander-in-chief with the arduous duties of cook thrown in, no doubt this was intended to save me from feeling my position too keenly. After having appointed a lieutenant, provision carriers, sentries and Jack-of-all-trades, our staff was complete.

Life in camp passed merrily enough. Each day was occupied by various duties and recreations. The bugler, who had strict instructions to rouse the camp at 6 a.m., usually managed to execute his duties before 8 o'clock. Breakfast was indulged in to a man. Then came a cross-country run, followed by a dip. The afternoons were wiled away in whatever manner each felt inclined, whilst in the evenings, we usually



sat round the camp fire, singing all manner of songs, and telling the most awesome tales of daring adventure in which we sometimes allowed ourselves pride of place. It was during one of these recitals that we were startled by a noise in the bushes. The sentry sounded the alarm, and we immediately gave chase, after discreetly allowing the intruder a hundred yards start, for we had an idea that the miscreant was a tramp, and he might be a burly one too. However, 'fear lendeth wings,' so our foe outdistanced us, and, with a sigh of relief, we marched gloriously back to camp.

Each evening, before retiring, we stood round the flagstaff, and, as the good old flag was lowered, we would loyally sing the National Anthem.

These were indeed happy days, and it was with a genuine sigh of regret that I bade farewell to this free and open life, spent surrounded by the glorious Westmoreland Lakes, the mighty mountains and green pastures where one could indulge in fancy.

BENSON HODGSON

## The Term's Awards

CHRISTMAS TERM, 1911

### COUNCIL EXHIBITIONS (£50)—

Emmie Gregory	(Piano)	..	..	..	..	£8
Bessie Jones					..	£8
Marjorie V. Lockey	(Singing)	..	..	..	..	£8
Lillie D. Chipp						
Geoffrey Leeds	(Organ)	..	..	..	..	£5
Antonio Piedra	(Violin)	..	..	..	..	£8
Edith M. Colam	('Cello)	..	..	..	..	£5

THE DOVE PRIZE (£13)—Cedric Sharpe (Scholar)

THE LEO STERN MEMORIAL GIFT FOR 'CELLISTS (£5 5s)—

James Pond (Norfolk and Norwich Scholar)

THE LESLEY ALEXANDER GIFT (£21), renewed for a second year to Maurice Søester ('Cello)

THE MANNS MEMORIAL PRIZE (£4 10s 5d)—Philip Levine (Scholar)

THE ASSOCIATED BOARD EXHIBITIONS have been awarded to Rosalie M. Stokes (Piano); Doris Houghton and Renee Saegaert (Violin).

THE A. B. EXHIBITIONS held by Marguerite Torckler ('Cello), Florence Mellors (Singing), Rita A. R. Rabone (Singing), Margaret A. M. Stoddart (Violin), Joyce E. Gale (Piano), Dorothy E. Bostock (Violin), Nora Delany (Piano) and Ernest S. Edmiston (Violin), have been renewed for one year.

THE DIRECTOR'S HISTORY PRIZE for Midsummer Term, 1911, was awarded to—  
Emmie Gregory

## Review

(Unfigured Harmony by Percy C. Buck, Clarendon Press, 6/-)

We are exceedingly glad that one of Dr. Buck's earliest activities since his appointment to the Musical Professorship of Dublin University has been the production of an important book on Harmony. It is a book which has been waiting to be written for a long time, and Dr. Buck with his long experience as a Teacher and his wide experience as an Examiner was the right man to do it. For many years now, owing largely to the influence of the Musical Professors at the greater Universities, the standard of workmanship required of Candidates for Degrees in Music has been approximating more and more closely to the artistic ideal in practical composition. The Examinations do not require that Candidates should have the "divine afflatus" of the Composer, but they do require that they should have a thorough grasp of the tools with which a Composer works, that their technical equipment and their powers of self-criticism should be on a level with his.

It is no disparagement of the older books upon which many of us were educated to say that they are quite inadequate as a preparation for such tests. They aimed principally at an analysis of the harmony of Composers who had said the last word at the time that they were written. There would be great value in a book which analyzed the harmony of to-day, but that is not Dr. Buck's object. His work is not analytical but synthetical. He takes all the problems involved in a modern Harmony paper and shows how they may be solved satisfactorily both by example and by warning, for incidentally he gives many instances of unsatisfactory attempts. He does for the Harmony paper very much what Mr Kidson did for that on Fugue in his "Studies in Fugue," which is also published by the Clarendon Press. His investigations are grouped under five heads:—Modulation, Harmonization of Melodies, Unfigured Bases, Inner Melodies, and Ground Bases, and in each case he takes the artistic result as the ultimate test of efficiency and shows what are the practical considerations which bear upon each.

We will not attempt to follow him into details here. All that need be said is that while it is written primarily for Examination Candidates we believe that it will prove equally valuable to students who have not the least intention of ever entering the Examination room. It will help to clear their minds and direct their energies.

## Dates of Terms, 1912

### EASTER TERM

Entrance Examination	..	..	Thursday	..	..	..	4th Jan.
Term Begins	..	..	Monday	..	..	..	8th "
Half Term Begins	..	..	Monday	..	..	..	19th Feb.
Term Ends	..	..	Saturday	..	..	..	30th March

### MIDSUMMER TERM

Entrance Examination	..	..	Thursday	..	..	..	2nd May
Term Begins	..	..	Monday	..	..	..	6th "
Half Term Begins	..	..	Monday	..	..	..	17th June
Term Ends	..	..	Saturday	..	..	..	27th July

### CHRISTMAS TERM

Entrance Examination	..	..	Monday	..	..	..	23rd Sept.
Term Begins	..	..	Thursday	..	..	..	26th "
Half Term Begins	..	..	Thursday	..	..	..	7th Nov.
Term Ends	..	..	Wednesday	..	..	..	18th Dec.